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vanquished Demetrius had been anchored?" Perhaps it stood outside the canal which joined the harbors or near the modern mosque of Murad Reis. "The little harbor now filled with sand" (166) is actually frequented to-day by torpedo boats. The reconstruction of the Pharos of Alexandria given on page 177 is far inferior to that of Thiersch, which is reproduced in Dr. Banks's articles in *Art and Archaeology*, where the illustrations are better than the very inferior ones in the book, but where the text still has many inaccuracies, though improved over that in the book.

THE JOHN HOPKINS UNIVERSITY. DAVID M. ROBINSON.

TERENCE, PHORMIO 502-503

Phormio 502-505 run as follows:

- PH. Neque Antipho alia quom occupatus esset sollicitudine
tum hoc esse mi obiectum malum! ANT. Quid istuc est autem, Phaedria?
PH. O fortunatissime Antipho! ANT. Egone? PH. Quoi quod amas domist,
neque cum huius modi umquam usus venit ut conflictares malo.

Lines 502-503 have long given editors much trouble, not because they are not translatable, but because they involve an apparent inconsistency. Phaedria is the speaker. Antipho has married his sweetheart, and taken her to his father's home, but Phaedria's love is still in the hands of the increasingly inflexible pander. Antipho's father has returned home, and the son is at his wit's end to explain the presence of his wife within the house. However, he has the consolation of being actually in possession of her. Phaedria cannot even possess his love. Thus he exclaims, 'To think that this trouble did not come to me, when Antipho was busy with another trouble'. And in the next line he cries out, 'Oh most fortunate Antipho'.

This last exclamation, editors say, is inconsistent with Antipho's troubles, but they do not stop to think that it is Phaedria who speaks in the light of his own incomparably worse misfortunes. These editors (e. g. Morgan, Cambridge, 1903; Sargeant, Cambridge, 1912) adopt an emendation of *neque* to *atque* in the first line, put forth by Wagner. These lines would then be translated, according to Morgan, "Think of all this trouble happening to me at the very time when Antipho is full of another worry of his own!" Sargeant takes unjustifiable liberty with the meaning of *alia*, translating it as "like". In spite of all this, however, the apparent incongruity still exists, and nothing is gained by tampering with a text which is above suspicion.

The latest editors of the Phormio (Sloman, Elmer, and Ashmore) have wisely returned to the original text and its traditional explanation. Elmer (Boston, 1896) has made very satisfactory use of it. His general interpretation is, "To think that this trouble, if it had to come at all, did not come at a time when Antipho was having less trouble of his own, that he might devote himself more exclusively to helping me".

The difficulty, however, may be met in another way. *Neque*, taken as equivalent to *et non*, should divide its force, the negative going with *alia*, and the connective accompanying the infinitive of exclamation (for *neque* and *nec* with the exclamatory infinitive see e. g. Phormio 230 ff., and Juno's cry in Aeneid 1.38). Such a distribution of the force of *neque* (*nec*) is not without parallels. Instances of such use of *neque* in sentences containing indirect discourse, the *et* element going with the main verb, the *non* element with the dependent infinitive, are very common; compare e. g. Phormio 113 f. But other more violent cases of division of meaning in this word occur. Thus in Curtius Rufus 9.9 Ibi diutius subsistere coactus, quia duces socordius adservati profugerant, misit, qui conquirerent alios, *nec* repertis pervicax cupido visendi Oceanum adeundi-que terminos mundi sine regionis peritis flumini ignoto caput suum totque fortissimorum virorum salutem permittere instigabat, the *et* element connects *misit* and *instigabat*, and the *non* element goes with *repertis*. A still more violent case is Ovid, Metamorphoses 10.568-569 *nec* "Sum potiunda nisi", inquit, "victa prius cursu; pedibus contendite mecum" There the *non* element of *nec* must be taken within the direct discourse.

Furthermore, in our Terentian passage, the *cum*-clause, we believe, anticipates *o fortunatissime Antipho* below. Antipho was taken up with no other trouble than that of explaining the presence of his wife at his father's house, small indeed when compared to procuring without funds a wife from a relentless pander (Stallbaum, Leipsic, 1830, suggested this interpretation, but the suggestion has been totally ignored).

Accordingly, the lines in question should be rendered, 'To think that this evil should have befallen me, when Antipho was taken up with no other trouble'. This is not at all a cry of 'misery likes company', but an exclamation of grim cynicism, very characteristic of the ancient Latin and modern Italian.

PRINCETON, N. J.

ROY J. DEFERRARI.

Classical Articles in Non-Classical Periodicals

IV

- Aberdeen University Review—Dec., Newbolt's "Qui procul hinc" [Greek Version, by J. Harrower].
Athenaeum—September Supplement, (P. L. Warren, Plotinus. The Ethical Treatises).—October Supplement, (T. R. Glover, From Pericles to Philip).
Boletín de la Real Academia de la Historia (Madrid)—Nov. Epigrafía Romana y Griega de la Provincia de Cáceres (illustrated), Fidel Fita.
Church Quarterly Review—Oct., (W. Leaf, Homer and History).
Correspondant (Paris)—Oct. 25, Euripide. À propos de l'Andromaque de Mm. Silvain et Jaubert, A. Poizat.—Dec. 10, Civilisation Latine et Civilisation Moderne. I., G. De Lamarzelle.—Dec. 25, The same, II.
Dial—Jan. 17, Greek Meets Greek, H. B. Alexander = (L. Cooper, The Greek Genius and its Influence).
Educational Review—Jan., P. E. Legrand, The New Greek Comedy (E. D. Perry).
Istituto Lombardo—Fasc. xiv-xv, Per la Resurrezione del Latino come Lingua Scientifica Internazionale, C. Pascal.
Modern Philology—Dec., Vergil's Aeneid and the Irish Imrama, W. F. Thrall.
Revista de Filología Española (Madrid)—Sept., P. G. Antolíñ, Catálogo de los Códices Latinos de la Real Biblioteca del Escorial (A. Millares Carlo).
Revue Critique d'Histoire et de Littérature—Dec. 8-15, Orsi, Les Fouilles de Locres, A. de Ridder [comment on Notizie degli Scavi, 14.3-5, 69-196].

- Revue d'Histoire Littéraire—Sept., Eschyle dans la Littérature Française, G. Méautis.
 Rivista d'Italia—Nov. 30, La Letteratura Latina e i Moderni, R. Sciava.
 Saturday Review—Nov. 3, A Great Stoic = (Loeb Library: Seneca's Letters, Translated by R. M. Gummere, Vol. 1).
 School and Society—Jan. 5, Concerning Mental Discipline and Educational Reform, P. E. Davidson [discusses Eliot, Flexner and Shorey, in passing].—Jan. 19, Our Educational Birthright, A. F. West.
 Spectator (Literary Supplement)—Nov. 17, (From Pericles to Philip, T. R. Glover).—Dec. 1, (Horace and his Age, J. J. D'Alton).
 Teachers College Record—Nov., Suggestions for Changes in Teaching of Latin, G. Lodge.
 Texas Review—Oct., Some Aspects of Plato's Style, A. E. Trombly.

V

- Atlantis, Monthly Illustrated (New York)—Nov., Archaeological Spoils of War [ill.]; From the Land of Alexander the Great: the Last Excavations at Pella.—Dec., The Byzantine and Christian Museum in Athens, Adamantios Adamantios [ill.].—Jan., The Byzantine Monuments, M. A. Dendias [ill.].
 Current Opinion—Feb., Practical Importance of the War Between Science and the Classics: Why we should be alarmed if we cannot read Greek.
 Hibbert Journal—Oct., F. Legge, Forerunners and Rivals of Christianity (Frank Granger).
 Journal of the New York State Teachers' Association.—Jan., The Classics from the Standpoint of an Engineer, W. P. Graham.
 Times (London) Literary Supplement—Nov. 15, Archaeological Research in Italy, I, Eugenie Strong; T. E. Keibel and H. A. J. Munro, George Macmillan [on the Latin versions of Gray's Elegy by Gilbert Wakefield and H. A. J. Munro]; Algernon Sidney's Motto, H. M. Beatty.—Nov. 23, Archaeological Research in Italy, II, Eugenie Strong; T. E. Keibel and H. A. J. Munro, J. E. Sandys, J. P. Postgate, A. A. B.; Algernon Sidney's Motto, John Hodgkin [Manus haec inimica tyrannis Ense petit placidam sub libertate quietem].—Nov. 30, Lucretius Translated = (R. C. Trevelyan, Lucretius on Death, Being a Translation of Book iii, lines 830-1094; Virgil and Lucretius, Passages Translated by William Stebbing); The Educational Use of Museums = (Henry Browne, Our Renaissance, Essays on the Reform and Revival of Classical Studies); Latin Translations of Gray's "Elegy", William Ridgeway, J. S.; "The Jaws of Death", G. G. Loane [Virgil's *Fauces Orci*]; The Pleasures of Quotation, E. H. Blakeney [M. Aurelius and the Kaiser]; Semper Eadem, C. L. D. [motto of Queen Elizabeth].—Dec. 7, Marlowe's "Dr. Faustus", A. E. Taylor [correction of some Latin lines]; The Educational Value of Museums, J. E. Sandys; The Quest of the Quotation, H. M. Beatty [Sidney's motto].—Dec. 14, Plautus in English = (Plautus, with an English Translation by Paul Nixon, Vols. 1 and 2, Loeb Classical Library); The Educational Value of Museums, S. E. Winbolt; Algernon Sidney's Motto, John Hodgkin; "The Jaws of Death", H. C. Pridaux [Lucr. i. 852 *letī sub dentibus ipsis*].—Dec. 21, A Philosopher in Troubled Times [Plotinus]; The Educational Value of Museums, J. E. Sandys; Marlowe's "Dr. Faustus", Kurt Loewenfeld, P. Z. Round; Algernon Sidney's Motto, H. M. Beatty, H. I. A.—Jan. 4, Algernon Sidney's Motto, John Hodgkin.

FILMING A GREEK PLAY

The successful staging of a Greek or a Roman play is evidence of a healthy, vigorous life in the Classical department of any School, and also of sound scholarship and training. At the same time, the spectacular nature of the performance calls attention to the Classics, arouses the interest of the student body in ancient life and civilization, and gives an opportunity of enlisting students who need and can assimilate classical training.

Yet the Classical Departments of few Schools have the resources to stage a Greek or a Latin play. Or, again, even classical instructors may doubt whether the benefits derived counterbalance the time spent by the individual in memorizing and rehearsing the lines and preparing the properties and costumes, especially when only one or two performances are given.

May not the ever-present 'movies' help to carry some of the advantages of the Greek play to many Schools that are not now equal to the task of staging one? The Greek play has many elements of the spectacular in gesture, costume, and movement that suit the technique of the film admirably. When the lines are given in the original, the appeal is, even so, that of pantomime to the most of the audience. Yet the lines

are none the less effective. In some cases, choruses could supplement the film production and supply a musical setting.

As a bit of publicity, it would be well worth the while of a Classical Association to engage a competent director to undertake the filming of a play. The choice of the play will depend to a certain extent on those who may assume the task of presenting it. The success in 1915 of the *Iphigenia in Tauris*, however, suggests that a classical film of such a character might have even a popular run, and do more to arouse interest in the Classics around its circuit than The Princeton Conference!¹

JACKSON, MISSISSIPPI.

DAVID MARTIN KEY.

CATULLIANUM

I had just read Professor McDaniel's article on illustrations of Catullus (*THE CLASSICAL WEEKLY* 11, 81-84) when I happened on a curious Renaissance adaptation of the Hymn to Diana (Catullus 34). It is printed in the *Varia Poemata* of Ianus Anysius (Giano Anisio), fol. 27, Naples, 1531. As the book is a very rare one in this part of the world, I have copied the poem in full.

Mariae sumus in fide
 puellae et pueri integri,
 Mariae pueri integri
 puellaeque canamus.
 O Virgo, o Dea, maximi
 magna progenies Iovis,
 quam mater prope balsama e-
 nixa est Hierico, ut
 omnium domina et salus
 aeterno imperio fores.
 Tu sidus nitidum maris
 saltumque nigrantum.
 Tu Lucina puerperas
 Orci e limine praeripis
 explens laetitia, edito
 partu in luminis oras.
 Tu morbos, Dea, pallidos
 languentumque animantium
 camporumque virentium
 fugas virgineo ore.
 Sis quocumque tibi placet
 sancta nomine; ut assoles,
 bonae Parthenopes bona
 sospites ope gentem.

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POLIZIANO ON THE 'MESSIANIC ECLOGUE'

In *THE CLASSICAL WEEKLY* 7, 111, I quoted Sanzaro's interpretation of Vergil's Fourth Eclogue (from the *De Partu Virginis*, 3, 197-232). It may be interesting to add the opinion of another great humanist as to the bearing of the poem. This is Angelo Poliziano, Manto, 121-131 (1482)—where the prophetess Manto is indicating the various subjects of the ten Eclogues.

Sed maiora vocant; nunc, o nunc omnis abesto
 impius, et casti linguisque animisque favento.
 stelligero Deus ille, Deus se fundit ab axe,
 aeterni mens certa patris, quique omnia nutu
 Torquet Idumaeae se virginis inserit alvo,
 aurea sparsurus rediivo saecula mundo.
 Tu tamen ante alios felix, mea vera propago,
 cui licitum in silvis inter coryleta iacenti
 rimari quid fata parent, quid pulchra minentur
 sidera, quique mihi divini pectoris heres
 enthea Cumaeis incingas tempora vittis.

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¹This letter arrived just in time to fill an empty space in the proof of this issue. I am reminded of Professor Ullman's editorial in *THE CLASSICAL WEEKLY* 8, 201-202. C. K.